



THE ROYAL GOLD MEDAL.

Presentation to Sir ASTON WEBB, R.A., F.S.A., *Past President*, 19th June 1905.

ADDRESS BY MR. JOHN BELCHER, A.R.A., *President*.

LADIES AND GENTLEMEN,—

IT is my good fortune this evening to conclude my year of office in a way that affords me an especial pleasure. Surely no President can desire anything better than as his last official act in the session to be called upon to confer high honour upon an esteemed friend and colleague.

The Royal Gold Medal which I am here to present to Sir Aston Webb is a distinction conferred by His Majesty the King on the unanimous recommendation of Sir Aston's brother architects.

For me to point out how this great honour has been won, and how richly it is deserved, might well seem superfluous, if not impertinent; for there is no man better known or more highly esteemed in the profession than Sir Aston Webb—and probably nobody who has achieved a greater general popularity.

Yet there are a few things I should like to say, and no doubt, too, a few things on which you will naturally expect me to give you some information.

I am not going to give you a biography of our friend here, though it does seem the fashion nowadays to write (and even publish) an account of a man's life long before he has passed over to the majority.

Dr. Johnson is said to have remarked that if he really thought Boswell was making notes of his life with a view to publication, he would take his (Boswell's) life first. The Doctor was a distinctly truculent old fellow, and Boswell might well have been afraid to avow his sinister design.

But I have had many an experience of Sir Aston Webb's geniality and kind-heartedness, and am therefore prepared to say a few things about him, even though he be still, as I am glad to say, very much alive.

First, let me point out how closely, from the commencement of his career, our former President has identified himself with his profession, and how readily he has lent all his energies and abilities to serve the true interests of his brother architects.

The very year after he was articled to Mr. Banks (of Banks & Barry)—that is, some thirty-eight years ago—he became a member of the Architectural Association, and from that time onward continued to serve the Association in one capacity or another, until finally in 1884 he was elected its President.

Similarly with our own Institute. In 1874—that is, the year after he won the Pugin Studentship—he joined us as an Associate, was elected a Fellow in 1883, served as Member of Council, Hon. Secretary, and Vice-President, and finally became our President in 1902, bringing to the Chair a wealth of experience and ability which won the admiration of all.

Neither increasing honour nor the burden of works growing every year both in number and importance was allowed to interfere for a moment with his duty to the profession generally or with his kindly consideration for his fellows. In the advancement of his own fortunes he has never permitted himself to forget others; he never misses an opportunity of furthering the interests of those who are still painfully climbing the ladder.

We usually allow our Presidents, when once they have passed the Chair, to slip back into a sort of background of semi-obscurity, and thus practically, though not intentionally, limit their opportunities of service.

This course has the advantage of making such demands upon new and rising talent as to provoke it to give of its best in the cause of the Institute; but I cannot help thinking that it is a pity we have not some sort of “Upper Chamber,” not as a kind of *otium cum dignitate* refuge for men who have done their work, but as a Standing Committee in all matters of the highest importance—matters, viz. which call for the judgment and experience of years rather than the energy and impetuosity of youth.

Fortunately for this Institute, Sir Aston Webb has not ceased to take a practical and working interest in its welfare. He remains, as you know, Chairman of the Board of Architectural Education—a most important movement initiated during the term of his Presidency, and fraught, I feel sure, with very great and valuable results.

Outside the Institute the list of his activities and responsibilities is a long one. He is the representative of Architecture at the London University, and holds, as it were, a “watching brief” in its interest at the Royal Academy, to which he was elected an Associate in 1899 and Academician four years later. He supervises the work in the architectural school there, and many can testify with what ready sympathy and encouragement he meets all who come to him for help and advice.

He is a trustee of Sir John Soane’s Museum, also of the Architectural Benevolent Society and of the Artists’ General Benevolent Institution. There are many other ways, too, as many know well, in which less publicly, but not a whit less truly, he is found serving the cause of Art.

Now let me turn to speak of some of Sir Aston Webb’s works—those monuments by which he is already generally known, and by which in time to come he will be famous.

His peculiar distinction—and I might say peculiar good fortune, too—lies in the large number of important public buildings that have been entrusted to him.

Many of these have been won by sheer weight of merit shown in competition. Amongst such are to be included the Victoria Courts at Birmingham, the Metropolitan Life Assurance Society’s Offices in Moorgate Street, and the Christ’s Hospital Schools at Horsham, all carried out in partnership with Mr. Ingress Bell.

The first named, the Courts at Birmingham, have served as a model for many similar buildings since.

Our present interest, however, centres in the great works committed to him in London, viz. the completion of the Victoria and Albert Museum and the National Monument to Queen Victoria, both of them won in competition; also the Royal College of Science, opposite the Imperial Institute, and additions to the Admiralty Buildings at the east end of the Mall, both of which he received by direct commission.

When not long ago I visited the new buildings of the Victoria and Albert Museum I conceived a great admiration for the arrangement of them. The planning is simple and readable; there are long vistas, and a great central octagonal hall; moreover all the galleries are of noble proportion.

The whole of the interior is to be treated as a background for the exhibits, with little decoration, and depending upon good form and colour. The staircases and galleries are so arranged as to afford glimpses from different levels of the larger objects on view. The external effects can hardly as yet be realised, but I know that the sculptor's art is to be called in to aid in setting forth the nature and purpose of the building.

As is so often the case with our public buildings, there is no central approach; but in the present instance it would appear possible to open up the Square opposite, so that there might be at least an open space from which to view the Museum, and where carriages might stand out of the way of the ordinary traffic. By this means not only would an important centre be more or less adequately indicated, but the great central entrance itself would receive a marked accession of dignity.

If we want to appreciate to the full the advantage of a fine approach to a great public building, we have only to note the result of Sir Aston Webb's treatment of the Mall in connection with the National Monument to Queen Victoria. Indeed, after viewing the Mall now, we are compelled to admit that the present front of Buckingham Palace, to which it leads, is unworthy of it.

As regards the rest of the scheme, the work is not yet sufficiently advanced for criticism. We still wait for the colonnades which are intended to enshrine the Monument, but eventually, when Mr. Brock's great work is in its place, these columns will stand in rank almost like architectural Grenadiers in attendance on Her Majesty.

A very important, interesting, and ingenious part of the scheme is on view in the Architectural Room of the Royal Academy. The entrance to the Mall from Charing Cross is masked by a building with curved frontages, one to the Mall, the other to Charing Cross, so that the change in the line of access at this point will not be so noticeable.

The entrance to the Mall will be through arches. Within the last week the Keeper's Lodge has been completed, and its position centrally facing Buckingham Palace Road is seen to be most effective.

These examples are among the happy results of Sir Aston Webb's competitive efforts; but for the consolation and encouragement of less fortunate men, with whom I have every sympathy, I may say that he has not always been so successful in competition—as, for instance, in the cases of the Admiralty, the War Office Buildings, the Imperial Institute, and the Freemasons' Schools at Bushey.

But when he has scored a win, he has taken such full advantage of his opportunity, and achieved such good results, that he has received many direct commissions which were in themselves a flattering testimonial to his ability.

The Admiralty entrusted to him the new Britannia Royal Naval College at Dartmouth. In conjunction with Mr. T. M. Deane he is building the College of Science Government Offices in Dublin. He and Mr. Bell together are responsible for the Royal United Service Institution adjoining the Banqueting House, Whitehall, the new University of Birmingham now in course of erection, and for certain additions to Caius College, Cambridge.

Then, too, he has done a good deal in the way of churches, both restoring and building. The most important and most interesting of all these is the restoration of St. Bartholomew the Great in Smithfield between the years 1880 and 1890. He has restored three churches

in Worcester, Burford Church, Herefordshire, and Witley in Surrey. He has built St. George's, Worcester; the French Protestant Church and Schools in Soho, and churches in North Wales.

Then there are various domestic works; mansions for Sir Offley Wakeman, near Shrewsbury; Sir Augustus Webster, at Hildon, Hants; and many others. The Flour Mills and Granaries for Messrs. Mumford are amongst his most successful buildings in this kind.

Altogether it makes a long list – an appallingly long list, we might say – when we consider the vastness of some of the undertakings.

Such as it is, it shows with what rare ability and power of work Sir Aston Webb is endowed. Few men could accomplish all that he has accomplished. He is not an artist only, but an excellent man of affairs also, and possesses a tact and a readiness of resource which are given to but few. His character shows itself in his work. The intellectual versatility and refinement, the brightness and felicity of temperament, which we recognise in the man, all reproduce themselves in the examples of his art.

Above all, by his sincerity and straightforward dealing he has won the confidence and esteem of all who have come into contact with him.

It was his distinctive and characteristic work and personality which won for him the honour of knighthood in November last: an event which gave the greatest satisfaction to his friends and brother artists.

What more shall I say? Tennyson tells us that when the little "Revenge" was taken the stately Spanish men praised Sir Richard Grenville "to his face with their courtly foreign grace." But it takes a Spanish Don to do that; besides, Sir Richard was very badly wounded!

I think I have said as much as our national reserve will allow, enough to convince Sir Aston Webb of our high appreciation both of himself and his work, and in particular of his generous, self-denying labours in connection with the Institute.

I have much pleasure, Sir Aston Webb, in investing you with the Royal Gold Medal, and in assuring you of the high regard in which you are held by the whole of the profession.

SIR ASTON WEBB'S RESPONSE.

MR. PRESIDENT, LADIES, AND GENTLEMEN,—

THE presentation to me of this Royal Gold Medal given by His Majesty the King on the recommendation of my brother architects, the members of this Institute, fills me with an overwhelming feeling of gratitude which unfortunately I have not the power adequately to express ; while the long line of my illustrious predecessors makes me keenly alive to my own shortcomings and makes me appreciate still more your forbearance in selecting me. I ask you to accept my grateful and heartfelt thanks, for I hold this honour as the highest that can be offered to an architect by his professional brethren, and the Medal with the recollection of its presentation this evening will always remain with me as one of my most cherished possessions ; and, Sir, if I may say so, the pleasure and honour are greatly enhanced by receiving it at the hands of so distinguished an architect and so old a friend as yourself : one with whom it has been my pleasure to work for so many years, and the words with which you have been kind enough to accompany it have still further increased my pleasure and obligation ; you have also, Sir, with that high imagination with which you are gifted, painted a portrait of me for which I thank you most gratefully, all too flattering though it be. I do not propose to-night to interfere with the work of a brother artist who has made so much out of such poor material ; for though it is certain that from my very intimate knowledge of the sitter I could add a few realistic touches which would undoubtedly increase the likeness, at the same time I fear they would spoil your picture, and so I feel the best thing for me to do is to leave well alone.

Again, it would ill become me on such an occasion as this to speak of my work which you, Sir, have already referred to in so kindly a way. The drawings shown here to-night (by special request) show what great opportunities I have had, and I am afraid also how far short I have come to realising them. I can only say I have tried my very best and done my best, and where I have failed it has not been through idleness or neglect on my part.

There is, however, one work on which I am engaged on which I should like to say a word, viz. the architectural surroundings for the great National Memorial to Queen Victoria, by Mr. Brock, in front of Buckingham Palace. Owing to the time this great work of Mr. Brock's necessarily takes to execute, we have been enabled to proceed with the architectural work of preparing the site in sections, doing a portion of the work (such as alterations to roads &c.) each autumn at a minimum of public inconvenience, and thus (as we architects usually have to do) painting the picture, as it were, wash by wash in the full gaze of the public, who apparently, and not unnaturally, seem to think that each last wash is the final one, whereas I need hardly say there is much yet to be done. The next work will probably be finishing the piers that form the three gateways into the enclosure with groups of sculpture emblematic of the three great self-governing colonies, for which three eminent sculptors have been commissioned under the general direction of Mr. Brock. A start will also shortly be made with the foundations for the building at the east end of the Mall, through which, under three archways, will pass the great road into Charing Cross. The idea of placing the building as shown is to form a worthy termination of the Mall and also to screen the change of axis between the Mall and the Strand. But when all the architectural work has been done, it will still be but a frame without a picture, and the public must be kind enough to suspend its final judgment until Mr. Brock's splendid work is completed and forms a magnificent centre to the whole, all the other

work being subsidiary and complementary to it. With regard to the general effect, time only will give the trees needed to turn the broad walk through the Green Park into a shady avenue like the broad walk in Kensington Gardens, to which it is equal in width, and time only can make the trees meet overhead and shade the footways on either side of the Mall from the Palace to Charing Cross.

Ruskin long ago pointed out the main distinction of architecture over the other arts in that we architects alone amongst artists are called by necessity to "fraternity of toil," and on an occasion such as this one naturally thinks of the number of fellow-workers to whom one is of necessity so largely indebted before a great building can be erected and finished. Many of my fellow-workers have honoured me by being present here to-night, and I thank them for their presence. To my friend Mr. Ingress Bell, with whom I have shared many successes and disappointments during the last twenty years, I owe most of all, as do the buildings in which we have been jointly associated, not only in matters architectural, but in many other walks of life in which his example has inspired me. The work we have done together has always, thanks to him, been to me one of my greatest pleasures; one of the results of it is shown here to-night in the new buildings for Christ's Hospital.

To my staff I am also largely indebted, ever changing as it is, for it is my happiness to have young men and to see them one by one launch out for themselves. When they leave me it is as personal friends, and I hope they feel they have had a real share in the work we do together, and that they have helped me to the honour you have done me to-night, as they most assuredly have. I often feel they have all the drudgery and I have all the fun; but their turn will come.

I have also been most highly favoured in having had the advantage of life-long friends to work with in almost every department.

My surveyors, Messrs. Corderoy & Selby, have worked with me from the very beginning. We all know the invaluable aid surveyors give us in the preparation of the indispensable quantities and measurements, and in the unravelling of apparently hopelessly tangled accounts, and in many other ways relieving us from much anxiety and leaving us free for other work. I often feel their work is hardly recognised as it should be.

In the main and great branch of our work represented by the builders I have also been most fortunate, and I owe them much in every way, especially for their skill in setting out the work and fulfilment of one's designs, for which, again, I fear we do not always give them full and adequate recognition. At no time, I believe, was better and more lasting work done than at the present time.

Very important also to us are our clerks of works: many have served me faithfully for years, and they are also represented here to-night, for they also have materially aided to the event of this evening.

Then there are a crowd of craftsmen and artificers to whom I am greatly indebted for many years of highly skilled assistance carefully rendered, but whom it would be impossible to mention in the time at my disposal, though I hope it may appear to you but right and just that I should make this slight acknowledgment of the invaluable assistance I have received on such an occasion as the present, and will pardon me for having, after all, spoken more of myself and my work than I had intended. I will promise, however, not to so offend again.

My predecessors in this honour—and I am amazed indeed to find myself in such fine company—have usually, I think, spoken on these occasions on the condition of architecture as they found it in their time, and the different phases they have represented, each no doubt firmly believing he was on the right track, from Cockerell, the first Medallist and the most refined of Greek architects; through Barry, the most refined Renaissance architect; and so on

through the Gothic school of architecture to Gilbert Scott, Street, Pearson, and Christian, and now what do we find? Much progress, as it seems to me, much improvement, a closing up of the ranks, a desire to pick up the strain of English Renaissance where we last left it, giving it a distinct flavour of our times, making tradition our servant rather than our master; so that while we endeavour to make our buildings as beautiful as we can, we are determined at the same time to build sanely and reasonably; to make the necessities of the building develop the design, and not to be content until we have met all modern requirements of planning, and naturally combined these requirements with a fitting architectural exterior and interior, not ignoring what has gone before, but eschewing whatever appears to us to be evil, and holding fast only to that which is good; that I verily believe to be the tendency of to-day. I have always been an optimist in the work of my brother-architects, and am so still. I see in this tendency to work on parallel lines a possible, indeed probable, loss of individuality; and in a recent case, where I had some 130 anonymous designs before me, I found it impossible to recognise the authors by their drawings. I say there is a certain loss in this, but I believe it will be made up by a general improvement and levelling up of work executed.

We must believe in our art if we are to advance it; we must believe in and encourage each other's work if we are to go forward, as I believe we shall go forward; for there are signs of a greater pride of citizenship arising, and a dawning of belief in the necessity of the city beautiful as well as the city useful. Let us see that we are ready to realise these aspirations as they arise, for hard-headed, practical men are beginning to realise that noble dispositions in a town, noble streets and buildings, are an education as necessary for the higher development of patriotism and public spirit as good water and sanitation are necessary for the bodily well-being. A certain sinking of individuality may be necessary to secure the harmonious whole: this we must be ready to give; the general result on the city and on our building must be our sole and chief concern, and we must be content to sacrifice ourselves if necessary for the general good.

Will you pardon me if I quote Ruskin once more on fraternity of toil? He said in that famous lecture of his before the Architectural Association: "In those misty and massive piles which rise above the domestic roofs of our ancient cities there was—there may be again—a meaning more profound and true than any that fancy so commonly has attached to them. Men say their pinnacles point to heaven; why, so does every tree that buds and every bird that rises as it sings; but this they have of distinct and indisputable glory, that their mighty walls were never raised and never shall be but by men who love and aid each other in their weakness, that all their interlacing strength of vaulted stone has its foundation upon the strong arches of manly fellowship, and all their changing grace of depressed or lifted pinnacles owes its cadence and completeness to sweeter symmetries of human soul."

This, I take it, is the poetical way of saying we must pull and work together, look forward and not back, and believe in ourselves, in each other and our art; and this, I take it, is the main purpose of this Institute of ours.

It seems to me to-night as if it were but yesterday that I first commenced to practise, and yet this function reminds me that I am rapidly arriving at the other end. No matter, this is as it should be. We hear the next generation already trampling at our heels, ready to take up the work and to carry our art, as I believe, further than has been done before.

Mr. President, ladies, and gentlemen, I have trespassed on your time and patience too long. It only remains for me once more to thank you with all my heart.



9, CONDUIT STREET, LONDON, W., 24th June 1905.

CHRONICLE.

The Royal Gold Medal 1905.

The presentation of the Royal Gold Medal to Sir Aston Webb, R.A., was witnessed by a numerous assembly of members and their friends and distinguished guests, the presence of ladies among the visitors lending special grace and brilliancy to the function. Among the Hon. Associates who assisted at the proceedings the Royal Academy was particularly well represented. The President's Address was followed with manifest approval by the audience, and the enthusiastic reception accorded the Royal Gold Medallist himself testified abundantly to the popularity of the Council's award. The remarks which follow were made after the President's Address and before Sir Aston Webb rose to respond:—

SIR LAWRENCE ALMA-TADEMA, R.A. [*H.F.*]: Mr. President, Ladies, and Gentlemen,—As a member of the Royal Academy I feel I have the right to express to Sir Aston Webb, on behalf of our Institution, the great pleasure it gives us that a member of our body is so worthily recognised in his talent and in his endeavours to serve that great art of which he is such a distinguished representative. After the admirable Address of our President but little remains to be said. Discussing the event to take place this evening, however, a friend of mine remarked, "He has pretty well all now: what can they give him next?" I answered in all sincerity what I repeat now most heartily, "The continuation of that respect for the artist and for the man, of that brotherly love of his friends, his co-artists, which are his to-day."

MR. ALFRED EAST, A.R.A. [*H.A.*]: Mr. President, Ladies, and Gentlemen,—I should like to add a word to what has been said by Sir Lawrence Alma-Tadema in appreciation of this honour to our friend Sir Aston Webb, because I take it that the highest mark of approval of any artist is to gain the good opinion of those whose opinion he values. Our friend Sir Aston Webb stands in that position to-night. He appreciates, I am sure, most highly the honour which has been conferred upon him, because it comes from men whose work

he appreciates and whose genius he honours. Our President has given us a record of such length and of such importance as any man might be proud of. We congratulate Sir Aston, too, very heartily, because this Medal carries with it the good wishes and high appreciation of all his brother architects. He is a modest man. He is a painter as well as an architect, I might tell you. I have seen his sketches, which are most excellent. He is always doing things, and you have to find them out. There is no young architect of promise but can feel the backing up, the influence, of Sir Aston Webb. He is a man who works. He is a man who believes in the present and the future; he does not rest in the past, however great it may be; he believes in the living present, and in the responsibility of his great art. We are all proud of the architecture of our country, and wish to see it make the progress which the Institute has always had in view. I, as a painter, feel it a privilege to be associated with this body, because the sister art of architecture is so noble, so inspiring. On our introduction to a city the first impression we gain of its culture, of its power, of its dignity, and of its history, is revealed in its architecture; we have to stay, to find the worth of its painting and of its literature. I can only say that those who have the privilege of Sir Aston Webb's friendship know him to be from the soles of his feet to the crown of his head a man who loves his work, who is loyal to his friends, and loyal to his art. I think he must feel this occasion to be the event of his life, and we all unite in congratulating him most cordially on the great honour that has been done him.

* * The portrait of Sir Aston Webb given with the present number is from a recent photograph by Mr. Fredk. Hollier, of Pembroke Square, W., who has kindly given permission for its reproduction.

Presentation of the Portrait of Sir William Emerson.

The formal unveiling and presentation of the portrait of Sir William Emerson (*President 1899–1902*) took place last Monday, following the proceedings in connection with the Royal Gold Medal. The portrait, which is the work of Mr. J. J. Shannon, A.R.A., was hung at the Royal Academy Exhibition of last year, and was doubtless already familiar to most of those present. It was subscribed for by members of the Institute, and the ceremony of unveiling and presentation was performed on behalf of the subscribers by Mr. T. E. Colcutt. The following is a note of the remarks on the occasion:—

MR. T. E. COLCUTT, *Vice-President*: Mr. President, Ladies, and Gentlemen, I feel sure that you will pardon me if I first express our satisfaction with and congratulate our President upon the felicitous Address he has given us on the award of the Gold Medal to our distinguished and lovable

friend Sir Aston Webb. I now, Sir, have to perform another interesting ceremony—viz. to unveil and to ask you to accept on behalf of the Institute a portrait of our former President, Sir William Emerson. I am afraid I am lacking in words properly to express how much I feel the honour of being asked to make this presentation. It is, however, an honour that I value the more, as it permits me to express the very great esteem in which I hold Sir William Emerson—an esteem which I feel sure every member of the profession shares with me. I have had the privilege of working with Sir William on the Council and serving during his term of Presidentship; and I feel sure that he will always be remembered by his colleagues on the Council for the soundness of his judgment, for his tact, for his courtesy, and for the fearless manner in which he has expressed his views on controversial matters. As an architect, Sir William Emerson has made a name which commands the respect and admiration of his brethren. He is now engaged upon building the great memorial to our late Queen in India. We have no opportunity, of course, of seeing the building, and very few of us perhaps will ever see its finish; but we are able to judge, from the drawings and designs which Sir William has published, that the building when completed will be a fitting monument to a great Queen, and a lasting memorial to its eminent designer. I have known Sir William Emerson for a great number of years, and meet him very frequently in the company of other architects; and I feel that they will all agree with me in saying how much he has endeared himself to us by his geniality and goodness, and by those rare qualities which make him indeed a friend to all of us. I have now, Sir, to ask you to accept on behalf of the Institute this very fine portrait by a very distinguished artist of a very distinguished architect.

THE PRESIDENT: I have great pleasure on behalf of the Institute in accepting this welcome portrait of our Past President, Sir William Emerson. It is a valuable addition to our fine series of portraits by the most distinguished painters of their day. Our appreciation of them must not be judged by the position they occupy upon our walls, for unfortunately through lack of room we are obliged to "sky" many of them; but we are looking forward to a time when we shall have rooms in which we can display our treasures with greater advantage, to our own pleasure as well as to the enjoyment of our friends and visitors. I must congratulate my friend Mr. Shannon on one of the most successful of his many wonderful portraits; for there we see our Past President as we have known him, in one of his most felicitous moments, and we can also admire him as a work of art. He appears to be gazing upon some large and important work which has been committed to him, and probably that is just the occasion

when an architect looks his best! I believe I am only expressing the wishes of this Meeting in conveying the cordial thanks of the Institute to Mr. Shannon for his noble work and for the favour he has conferred upon us in undertaking it. It is my privilege to offer him a book containing reproductions of portraits of our Past Presidents, in which his own fine work will now be included. I will ask his acceptance of it as a memento of this occasion, and will at once put to the Meeting this vote of thanks which I believe you will be ready to accord with acclamation. [The vote was carried with loud applause.] I thank you, Mr. Shannon, on behalf of the Institute for your work and for honouring us with your presence this evening.

MR. SHANNON, A.R.A., in a brief reply thanked the Meeting for their kind reception of his work. It had been, he said, a genuine pleasure to him, and he had felt it a great honour to execute the portrait for the Institute.

Illicit Commissions.

Several members have forwarded to the Secretary of the Institute a circular letter which they have received from a firm named C. Weeden and Co., of 323 Caledonian Road, N., who, after calling attention to their wares, say that they "can offer a liberal commission over and above the builders' discount for the privilege of the introduction to your client, the builder." The Institute would point out to such firms that every member signs a Declaration to the effect that he "will not accept any trade or other discounts or illicit or surreptitious commissions"; that, in view of the fiduciary relations between himself and his client, no honourable architect could possibly accept them; and that the recipients of such circulars as the one referred to regard them with extreme resentment. In the last words quoted from the circular the firm in question betrays a beautiful confusion of mind as to the relation between the architect and the builder.

The Training of Craftsmen.

In a Paper read before the Building Section of the Association of Teachers in Technical Institutes Mr. E. L. Bates discusses an urgent need of the moment—viz. a workable scheme for the more thorough training of our building craftsmen. Our aim, he contends, should be to make the rank and file of our workmen equal to the best of any other nation and to produce at the same time a number of men superior even to these. It is indispensable to the man who would become master of any craft that he should know thoroughly the elements of both the principles and practice of the craft, and the right use of the materials he has to manipulate: he should receive tuition in manipulating tools and materials from a competent and responsible craftsman for a period of time sufficient to make him a skilled handworker.

Dealing with the question as to how such training can be brought about, Mr. Bates takes us back to the fourteenth century and shows us something of the methods of the ancient craft-guilds. The masonry work of that period proves the existence of a race of exceedingly able craftsmen. The Deed of the Masons' Company of London had stringent rules as to proficiency and training. Thus: "If incompetence is proved against any mason, he is fined by the Guild; a second conviction is followed by a second fine, and a third by expulsion from the Guild and the forswearing of the craft for ever." No one was allowed to enter the craft except through the channel of apprenticeship. Every apprentice was bound for seven years, and masters who took apprentices for less were fined. Masters were obliged personally to instruct their apprentices. The Deed says: "No apprentice or journeyman is to be employed except in the presence of his master, or before he has been properly instructed, and any defaulting master is liable to fine by the Guild." The order of the Masons' Guild fixing the term of apprenticeship at seven years was among the things codified in the Statute of Apprentices 5 Eliz. c. 4, which remained in operation until its repeal, through the agitation of the masters, in 1814. The workers, it seems, realised the value of the time-honoured seven-years term, and strenuously opposed the repeal. Hansard reports that 2000 people petitioned in favour, and 300,000 against it! After the repeal of the statute short-termed indentures became the rule, and no attempt was made to give to a youth a comprehensive knowledge of a craft. In the late "sixties" international competition began to be felt, and the shortcomings of our own workmen compared with the more carefully and better-trained men of Germany became evident. Schools of Art and Polytechnics were started as training-grounds for craftsmen, and the average employer has come to look upon them as places to which he can refer his apprentices and young workmen for information indispensable to good workmanship. "No sooner has some advance been made in the work done at a Polytechnique," says Mr. Bates, "than we find the apprentice-master keeping the youth engaged on work of little or no educational value, and transferring his obvious responsibility to the school. This, notwithstanding the fact that the services of the youth are being given for little money-value in order that he may receive a craftsman's training." There is of course no compulsion to attend these schools. The only time for such attendance is after working hours, and it is not to be wondered at that the class register contains a large percentage of absent marks. It is the diligent few only who gain any advantage from these institutions.

Mr. Bates wishes to bring home to the master his own responsibility in the matter and the necessity for his making some sacrifice as well as

the worker. Hand-training must be carried on concurrently with mental training. The latter, however, must not be so subordinated to the former that a lad can only commence the study of theoretical work after having been exhausted by a hard day's work of manual labour. He suggests the master should allow his apprentice or improver, say, two hours' leave on the morning following each evening attendance at a technical school, and pay the same amount of attention to the regular reports of the class teacher as he now pays to the reports of the works foreman. There should be no break in the continuity of the craftsman's education, and no specialising should be allowed until a broad foundation of ordinary scholastic education has been carefully laid and well consolidated. Mr. Bates lays stress on the necessity of the master attaching his apprentice to a competent and responsible craftsman, part of whose work must be to instruct the lad properly and continually in the use of tools and the various details of his handiwork. The apprentice, it seems, is usually left to pick up his knowledge as best he can, and thus his progress depends more on his perspicacity than upon his industry, and he often contracts slovenly and incorrect methods which cling to him all through his career.

In order to secure for the rank and file the thorough training necessary for the equipment of a well-skilled craftsman Mr. Bates suggests a sort of combination of the modern scholastic system at present in vogue in Germany with that of our own masters of the fourteenth century—for what was necessary to make craftsmen then is in the main necessary to-day. We can only produce craftsmen by giving to them such practice with tools on actual work as will enable them to acquire a skilled handworker's cunning. Mr. Bates asserts unhesitatingly that the systems in vogue in the technical establishments of Germany, Switzerland, and the United States of America, whilst turning out vast numbers of exceedingly able men, highly trained in technical science and well qualified to fill important positions in the industrial world, do not, and cannot, produce the race of workers indispensable to the success of a great industry like building. An intimate acquaintance with the prevailing industrial conditions, such as can only be derived from experience on actual work, is invaluable, and essential to success. Craftsmanship is not, however, merely a question of manual dexterity. The hand that holds the tool is the servant of the mind, and, other things being equal, the better the mental training of a craftsman, and the more complete his knowledge of the materials he manipulates, the greater is his skill with tools. Hence the many advantages that can be derived from the scientific knowledge which is now available should be utilised to the full.

Mr. Bates offers the following suggestions:—A lad intended for a craftsman should leave the primary school at thirteen years of age, as at present.

During the last year of his attendance at the primary school he should pay weekly visits to workshops and works in progress, in the company of the teacher. He should enter a secondary school for a period of two years. At this school no technical or scientific work other than that understood to form part of a general and liberal education should be done. During the two years' attendance at the secondary school the weekly visits to workshops &c. should be continued. At the age of fifteen years he should enter a day technical school for one year. He would at this time select the craft he intends to follow, and should receive instruction in the science subjects especially important to that particular craft. But the instruction must be on the broadest possible basis, no specialising being permitted. Meanwhile, he should continue his weekly visits, confined, however, to such places as may bring to his notice the practice of his prospective craft. At the age of sixteen years the lad would be bound to a builder or the works department of a municipality for a period of five years, his employer undertaking to provide an efficient instructor, and to arrange for the apprentice to attend at a technical (day) school during the whole of one educational term in each of the first three years of the apprenticeship. In addition to this the apprentice should be required to attend classes at an evening technical school on two evenings per week during six months in each of the first three years of his apprenticeship. At the end of the third year, the compulsory attendance at school would terminate, so far as the craftsmen are concerned; but such men as should pass a qualifying examination would be at liberty to enter a technical college for two, three, or four years; he who so enters a college must agree to serve, with the tools, for a period equivalent to the unexpired indenture period, when he leaves college. These latter men, with their university education and their real practical training, would be able to fill many important positions in the professional world with credit to themselves and advantage to their employers, and would furnish our technical schools with a more valuable class of teacher than can be found elsewhere in the whole world. The nation that is first provided with a plentiful supply of teachers of this class to train its craftsmen will easily distance its competitors. We shall most of us agree with Mr. Bates that the problem before us is both urgent and difficult, and a satisfactory solution can only be arrived at through the good sense and the hearty co-operation of all who have the subject at heart.

The most Ancient Temple at Thebes.

Messrs. Edouard Naville [*Hon. Corr. M.*] and H. R. Hall communicate to *The Times* of the 22nd inst. an account of the excavations of the Egypt Exploration Fund on the site of Deir el-Bahari which were begun last year. With the help of Mr.

E. R. Ayrton, who worked with them throughout the season, and of Mr. H. Garnett-Orme in the latter part of it, they have now cleared two-thirds of the temple of King Mentuhotep III. of the Eleventh Dynasty (B.C. 2500), the oldest temple at Thebes. The following extracts from the distinguished explorers' communication show that the discoveries of this year raise some interesting questions as regards the development of Egyptian art and architecture:—

We have unearthed the remains of a building which, at present, is unique in its type. It consists of a rock-platform, which was reached by means of a ramp, like the terraces of the neighbouring temple of Queen Hatshepsut, of the Eighteenth Dynasty. At the top of the ramp a granite doorway (of which the threshold only remains) led to a triple row of octagonal sandstone columns. . . . The columns formed a double peristyle, which ran along the four sides of a central construction, the nature and purpose of which is not yet absolutely settled. This construction is a rectangular block, the outside of which was formed by a casing of large limestone slabs, beautifully joined and resembling those of the facing wall of the court discovered last year. Behind the casing is a wall of rough and heavy nodules of flint, and the middle is filled with rubbish and loose stones, so that the whole was a compact mass. . . .

This monument may have marked the presence of a tomb-chamber at a great depth below in the rock, which could not be reached from the top, but only by a side-passage opening some way off, or it may have been merely an architectural survival, a kind of atrophied pyramid retained in the design of the funerary temple, and indicating no tomb. This supposition that a small pyramid stood on the central erection squares best with the Egyptological evidence, which demands a pyramid here; but the effect of the whole must have been peculiar, since we have also an absolutely unusual arrangement: the pyramid-base was surrounded by a triple row of columns, which certainly supported a ceiling and formed a hypostyle passage or colonnade, which must have been quite dark, or nearly so (like the ambulatories surrounding the shrines in later temples), for the outside was closed by a thick wall, the wall which was decorated with the sculptured reliefs found both last year and this. It would seem, judging from the appearance of the columns, that the ceiling corresponded to the height of the platform, but the ruined state of the temple does not allow us to assert this more definitely. In any case we have here a new and interesting fact in Egyptian architecture. . . .

The excavation of the temple began last year with the discovery, on the north side, of a court, with facing-walls of magnificent masonry, separating it from the temple of the Eighteenth Dynasty. On the opposite side of the platform, the southern, we have this year found another court, corresponding to the other one, and bounded by the southern horn of the Deir el-Bahari cliffs. So that we now see that the whole width of the space within the circus of cliffs was occupied by the two temples, which at the time of the Eighteenth Dynasty the visitor coming from the Nile saw before him, rising side by side, against the background of the cliffs. It is the aim of the Egypt Exploration Fund to enable the modern visitor to see the same sight, and it is our wish to enable him to do so as quickly as possible. Three sides of the platform have been laid bare; what has to be done now is to excavate the back part of the temple and to ascertain how far it goes back westward towards the mountain; whether it joins this directly or whether there is something between. At present we can see a few columns and remains of a building of the Eighteenth Dynasty; we may discover the

passage to a shrine, perhaps even the shrine and rock-cut tomb of the King himself.

In the Southern Court we found remains of a gallery of statues which one of the kings of the Twelfth Dynasty, Usertsen III., had erected in his own honour. There were at least six standing statues of black granite. They probably stood on the platform, and were broken and thrown down into the court. All have been broken off at the knees, and the lower parts of all have disappeared. Four have the heads in a fairly good state of preservation, except the nose. They are all alike, showing that they are a portrait. Perhaps a certain difference between them might suggest that they represent the King at different ages. They are very good specimens of the Royal type of the Twelfth Dynasty, a thoroughly Egyptian type. These are also good specimens of what we might call the Theban school of sculpture. This is a point of view which has too often been left in the shade by the students of Egyptian art. Art has too often been considered as being uniform through the whole country, and its various modifications have been classified chronologically, while no sufficient account has been taken of local tastes and local traditions which might preserve in Egypt longer than anywhere else, owing to the conservative character of the Egyptians. . . .

These discoveries of antiquities of a later period are interesting; but what gives to this excavation its importance is that all belongs to the Eleventh Dynasty. Of the art and architecture of this dynasty but little was known before these two last seasons' work; but now we have a more intimate knowledge than ever before of the peculiar character of both, and of the perfection of workmanship to which the sculpture of this early period attained. This, the first temple yet discovered of the Middle Kingdom period, and the oldest temple in Egypt of which so much has been preserved, is of a character quite different from any other ancient building to be seen elsewhere in the valley of the Nile. Besides, history has gained from this work the name of at least one new king, possibly the names of two new kings, of this dynasty. This is enough to show how important it is to science that this excavation should be completed as soon as possible. The western end of the temple remains to be excavated. That further important results will be gleaned and more interesting antiquities found we do not doubt. We commend this work to the friends of Egyptian antiquity, whose monetary support could not be given for a worthier object, and we trust that the Egypt Exploration Fund will be able to find the necessary resources for completing the thorough exploration of the oldest temple at Thebes.

The Egypt Exploration Fund's exhibition of the temple-reliefs, statues, and other objects discovered this year at Deir el-Bahari will be held in the rooms of the Society of Biblical Archaeology, 37 Great Russell Street, W.C., during next month.

American Demand for a Ministry of Fine Arts.

The members of the American Society of Beaux-Arts Architects have recently passed the following resolution:—"Whereas, history teaches that the most enduring records of the greatness of a nation are its monuments of art, and that the cultivation and development of the fine arts are of paramount importance to the progress of a people; and whereas, to successfully foster and develop the artistic tendencies of a community these tendencies must be unified and nationalised; be it therefore resolved that it is the opinion of the Society of Beaux-Arts Architects that the time has come when it is eminently fitting and the bounden duty of the Government of the United States to officially

recognise these facts and to undertake, by the establishment of a department of the Government, the direction of this fundamental part in the evolution of its people."

A London Museum.

Mr. Emslie J. Horniman, late Chairman of the London County Council Historical Records and Library Sub-Committee, in a letter in *The Times* of the 22nd inst. supports the proposal for the establishment of a London museum, and hopes that accommodation will be provided for it in the new County Hall when it is built. A building appears to be wanted in which to exhibit the many objects already accumulated by the London County Council. For some years past buildings about to be demolished by the Council have been searched, and a surpassingly interesting collection of carved woodwork, balusters, chimney-pieces, plaster ceilings and cornices, lead cisterns, ironwork, &c. have been preserved by the Council at the mere cost of removal. At Spring Gardens there is a very good collection of prints, maps, books, &c. dealing with London topography, besides many records and Court rolls; the last named, dating from 1394, are now being printed. Not only are all objects preserved that can be, but drawings and photographs are taken of everything of interest before houses are pulled down by the Council, and as far as possible the same is done for buildings belonging to private owners, and a record kept of any archaeological discovery. A London museum would unquestionably be of value and interest.

MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) of the Session 1904-05, held Monday, 19th June 1905, at 8 p.m.—Present: Mr. John Belcher, A.R.A., *President*, in the Chair, 48 Fellows (including 15 members of the Council), 42 Associates (including 2 members of the Council), 1 Hon. Fellow, 5 Hon. Associates, and numerous visitors—the Minutes of the meeting held Monday, 4th June 1905 [p. 524], were taken as read and signed as correct.

The following members attending for the first time since their election were formally admitted by the President—viz. James Jebusa Shannon, A.R.A., *Hon. Associate*; Frederick William Marks, Robert Frank Atkinson, William John Gilliland, William Pywell, *Fellows*; John Hindle Higson, *Associate*.

The President delivered an Address on presenting the Royal Gold Medal for Architecture to Sir Aston Webb, R.A., *Past President*; and Sir Lawrence Alma-Tadema, R.A. [*H.F.*], and Mr. Alfred East, A.R.A. [*H.A.*], having made some remarks in reference thereto, Sir Aston Webb delivered an Address in acknowledgment.

Mr. T. E. Collett, *Vice-President*, unveiled and formally presented to the Institute on behalf of the subscribers the portrait of Sir Wm. Emerson (*President 1899-1902*) painted by Mr. J. J. Shannon, A.R.A. [*H.A.*].

On the motion of the President a vote of thanks was passed by acclamation to Mr. Shannon for undertaking the portrait above mentioned, and as a memento of the unveiling the President presented him with a copy of the *Album of Past Presidents' Portraits*.

The proceedings closed at 9.30.



Astley Castle, Warwickshire. From a Drawing by the late W. Niven.

THE EVOLUTION OF DOMESTIC ARCHITECTURE.

By R. P. S. TWIZELL [A.],

LECTURER ON ARCHITECTURE, ARMSTRONG COLLEGE OF SCIENCE, NEWCASTLE-ON-TYNE.

Read before the Northern Architectural Association 17th January 1905.

THE title of this Paper, "The Evolution of Domestic Architecture," is to some extent a misnomer, for, however pleasant a task it might be attempting to follow the human dwelling through all the changes of its existence, yet, owing to the great difficulties attending such an undertaking and the necessary limits of the Paper, I am confined to a description of its birth and development in this country; and even here I am restricted, as lack of time makes it impossible to describe or even speak of the several variations of house plan that are to be found, more particularly in the sixteenth, seventeenth, and eighteenth centuries, and I must therefore be contented with trying to follow from its source the main current of domestic house planning and take no notice of any tributary stream which may flow into it during its long and eventful course.

Roman civilisation and building methods appear to have left little impression on the early people of England; and when the conquerors had left the country the villas which remained, consisting of several buildings usually connected with covered passages, and all surrounded by a wall, were used by the Frankish settlers of a later date for housing themselves and the villains who tilled the ground.

The earliest forms of houses in Great Britain were of round or oval shape, built of wood and basket-work and made wind and water tight by a plastering of mud clay, the top of the hut being thatched with reeds or some such material. Light would be admitted in the door

and by the hole in the roof through which the smoke escaped from an open fire in the centre of the floor. At a later date houses were built of stone in imitation of these round huts.

The rectangular house was the next form, and this appears to have been evolved from the temporary shelters which it was usual for herds to build. It was formed by erecting at a



FIG. 1.

convenient distance apart two wooden trusses or forks, something like the letter A, and extending a ridge pole from the apex of one truss to that of the other, and covering and finishing this framework in a manner similar to that of the round houses [fig. 1]. When this shelter form of house came into ordinary use as a dwelling and needed enlarging, it would be extended to any

length by adding the required number of trusses, and also be widened to give additional room by forming outshots at the sides, sometimes extending the whole length of the structure, constructed of posts and finished as before with a plastering of clay.

Another method resorted to, to gain increased space, was to make the walls of these buildings perpendicular; and this change was accomplished by lengthening the collar or tie beams of the trusses, so that it became equal in length to the base of the wood truss, and on



FIG. 2.

the ends of these extended collars wood beams were laid, and a wall of posts or stone, or both these materials together, was built up to this level. The outer roof was then formed by rafters laid from this wall to the ridge [fig. 2].

The materials employed were always those which were cheapest and most readily procured in the district, and in many cases stone was only used when wood could not be procured, the earliest construction being to weave reeds or brushwood in and out of the posts, and a later one to fix laths or wattles to them; and in both cases these were covered with a thick coating of clay, generally mixed with cow-dung.

The typical plan of a simple dwelling-house contained a hall or house part, bower, and a buttery or storeroom.

Fig. 3 is the plan of a thatched house built in one bay with outshots such as would be erected by a landowner of Saxon times. The house part consists of a single bay about 16 feet

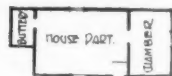


FIG. 3.

long by 12 feet or 13 feet broad. A door opening connects the house part with the buttery outshots. In most cases these butteries would have no window openings. At the opposite side of the house part a door leads into a chamber the floor of which would be made of clay, as that of the former was.

In these dwellings the hall was the sleeping apartment; but as it contained the fire the food was cooked there. The bower was the women's apartment, and used by the mistress for sleeping purposes.

As was the case in other countries, it is probable that in the largest form of dwelling the cattle were housed in the outshots next to the hall.

As both Saxons and Normans had originally built much in the same style, it is questionable if a substantially built Saxon manor house or Norman hall of the eleventh and twelfth centuries would have differed materially from each other, any more than a Saxon house would have differed from a Norman house of the same period, except that the latter probably had upper chambers, which were uncommon in England.

For descriptions of some twelfth-century manor houses I am indebted to a little book, *The Evolution of the English House*.*

* *The Evolution of the English House*. By S. O. Addy, M.A.

The manor house of Sandon, in Essex, consisted of a hall, a bower, and a latrina. Adjoining it were ample storehouses for grain, an ox-house, a wash-house in which clothes were trodden in vats by the feet, a brewery, a pig-sty, and a hen-house. In the same century the manor house of Kensworth, in Hertfordshire [fig. 4], consisted of a hall 35 feet long, 30 feet broad, and 22 feet high, viz. 11 feet to the tie-beam and 11 feet from the tie-beam to the ridge-piece. There were two other rooms, viz. the domus or entrance hall and the bower or women's apartment (thalamus), the domus standing between the hall and the bower. This latter apartment was 22 feet long, 16 feet broad, and 18 feet high, viz. 9 feet to the tie-beams and 9 feet from tie-beam to ridge-tree. The domus was 12 feet long, 17 feet broad, and 17 feet high, viz. 10 feet to the tie-beam and 7 feet from the beam to the ridge-piece. Besides these rooms there was an ox-house 33 feet long, 12 feet broad, and 22 feet high, with a lambcote 24 feet long, 12 feet broad, and 12 feet high. The buildings of the manor house were so arranged as to form a quadrangle or courtyard, and the barns were often of great size. If we may take these as typical examples of a Norman manor house, it would consist of an entrance porch or domus with a hall on one side and a bower on the tower.

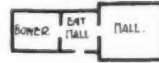


FIG. 4.—CONJECTURAL PLAN OF KENSWORTH.

The evolution of the chimney is a very interesting question. In the early huts the fire was placed in the middle of the floor, and having regard to this central position we might reasonably assume that this continued to be a position it often occupied. In 1538 Leland says that he "much notyd in the haulle of Bolton (Castle), how chimneys were conveyed by tunnells made on the syds of the wauls, betwyxt the lights in the haul; and by this means and by no covers, is the smoke of the harthe wonder strangely conveyed."

Later writers in the years 1577 and 1626 give evidence to the fact that it had been an ordinary custom to place fires in the middle of some of the rooms. The hearths to hold wood fires were large, requiring a big, spreading canopy over them to collect the smoke; and by reason of their great projection it was necessary to give them support, either by bringing the sides down to the floor as walls or supporting the corners of the canopy on posts, making a sheltered corner in the hall, now known as the ingle.

Many early flues, even in large houses, were made of wicker, mud plastered, and in the *Ordinances of the City of London*, compiled A.D. 1419, it was forbidden henceforth to build any chimneys but of stone, tiles, or plaster.

As a rule, the smaller the window the older the house. In the first instance they were probably inserted for ventilation, as the word "window" means "wind-eye" or "wind-hole," as though its purpose were to admit air. This is to some extent borne out by the word "loop-hole" or "leap-hole," an aperture through which smoke could escape or air could enter. Considerations of defence, and in later times the dearness of glass, would also be reasons for keeping them small.

When we consider the essentially military domestic buildings of the twelfth century, we find that the building of strongly fortified keeps with a courtyard containing offices &c. and surrounding walls has in it the beginnings of a plan of domestic establishment whose completed growth is seen in the large quadrangular house plans of the late fifteenth and early sixteenth centuries. A Norman castle was a dwelling built primarily for defence, and was therefore constructed as strongly as possible, and secondly for convenience. It had a public character, which is shown by the fact that it was maintained by a tax levied on all who lived within a certain radius, and was used by these people as a place of refuge during times of forays and plunderings. The keynote of the building is known as the keep (in which the principal apartment was the hall on an upper floor), a plain square tower which was, wherever possible, built on a rock or steep hill, and stood in the middle of a courtyard wherein were wood

lean-to sheds, housing for men at arms, stables, and offices of different kinds, encircled by a high massive wall, in which were gateways and watch turrets, and all surrounded by a moat and earthworks. The watch towers would probably be occupied by officials, and their internal arrangements would be of a domestic character. In course of time the wood buildings in the courtyard made way for stone, and superior apartments were built along the line of the fortified walls, and these in times of peace were often occupied by the baron himself.

With the thirteenth century we have the country becoming more settled. Many of the castle keeps were being deserted as places of residence, although they could still be used for purposes of defence, and instead of them the various buildings of the courtyard were beginning to be gathered together and raised in importance, and the officials, as well as retainers, housed in this part.

A group of buildings such as this consisted of a hall, with drawing-room or solar or bower, kitchen, larders, brewhouse, bakehouse, servants' apartments, stables, &c., and, as we shall find was the case in manor and country houses, the hall also becomes here the chief feature of the dwelling, and continued to be so during the whole of the Middle Ages. The entrance was usually by a vestibule formed of screens, which in later times frequently carried a platform or musicians' gallery. In it the family and household took their meals, the chief members sitting at a table placed on a platform or dais the width of and at the far end of the room. The hall was used for many purposes: during the daytime justice was administered here by the owner, as well as being a place for meals and the evening's dancing and games of all kinds; and in some of the smaller residences, where no special apartments were provided for the servants, the household, with one or two exceptions, slept here on shake-down beds. The room of next importance was the solar, with drawing-room or bower, which was generally built behind the dais end of the hall, but on a higher level, and usually over cellars. It was the private family apartment or sleeping-room, more particularly for ladies' use.

In the case of large houses, where the lord had also a room for his own use, the term "solar" seems to have denoted this particular apartment, as in the same way the term "bower" refers to that of the women. Guests were probably housed in the stables and hall. In houses of some pretension a small chapel or oratory was added to the usual accommodation.

Numbers of the smaller tenants of the great barons were now beginning to build on their own account, and these manor houses followed in general the plan of the previous century, as it provided all the accommodation needed.

Evidence goes to prove that wood was still the chief building material, the wooden framework being finished with laths and mud plaster, usually whitewashed inside and outside; at the same time wood and stone were used together, and in fewer cases stone alone. Little is known of the use of bricks.

Open timber roofs of high pitch were covered with wood shingles or stone tiles, while thatching was regularly used. Windows were of one or two lights, generally with pointed heads; while glass was during this century very sparsely made use of for the first time in domestic work, wooden shutters being most often used, and the inconvenience from draughts being provided against as much as possible by placing the windows high up, especially in halls.

Fireplace arrangements had changed little during the previous hundred years, the usual construction still being wood and wood-plaster; but some are carefully built in stone and finished with elegant mouldings and carvings of the period, smoke escaping through louvres in the roof of the hall as well as by flues and chimney-stacks from the fireplaces of the other rooms.

As a rule the principal entrance to a manor house of this date, as in the twelfth century,

was by an external staircase of wood carried on a wall and covered with a wood roof, and often landing under a wooden porch at the door of the building.

The ground floor was most often made of earth or clay well beaten down and covered with straw, while in some few superior buildings it would be laid with boards, as was the case with the upper floors. Later in the century tiles began to be put to this use.

Between the years 1216 and 1272 was made the first recorded attempt at underground drainage.

The remains of the thirteenth-century buildings are scanty, as the vast majority of them would appear to have been constructed of wood; but among others we have Stokesay Castle, Shropshire [fig. 5], a very good example of a large manor house. After crossing the surrounding moat and entering through the gateway into the courtyard, we have the house facing us on the west side, on the south side of which is a many-sided tower standing free except for a covered passage connection to the main building, which latter is of the usual type of plan of high central hall, with a cellar at either end, over which are the solar and kitchen respectively, with floors at a higher level than that of the hall. There are three entrances to the house, exclusive of the tower, the principal one being at the north side of the hall, the second into the south cellar and by a staircase into the solar over, while an external stair also gives admittance to the same room.

In our own county of Northumberland we also have, at Aydon Castle, a particularly interesting example of a fortified border manor house of late thirteenth-century date [fig. 6]. The general plan of the enclosed space is an irregular pentagon, having the main buildings with its chief apartments on the south and most protected side.

The enclosed site is divided by walls into an outer and inner bailey and an enclosed court. The house was built with two floors, the lower or ground floor consisting of vaulted stores and cellars with entrance from the courtyard, and the upper floor, to which access was gained by an external stair, containing the hall, withdrawing-room, kitchen, and lord's chamber or solar.

The fourteenth century brought with it a continuous flourishing building period. Architectural forms were reaching a high state of perfection, and lent their aid to the enrichment of domestic as well as ecclesiastical architecture. The type of a keep castle was gradually dying out, except in border counties, and the building block beginning to assume a domestic as well as military appearance. No material change was made in the rooms or the uses to which they were put, but a better knowledge of good planning was being acquired, and ingenuity being displayed in overcoming difficulties of plan and construction with an endeavour to increase comfort.

Documentary and other evidence shows the usual plan of fourteenth-century manor houses to have been a simple parallelogram with or without side extensions. According to an

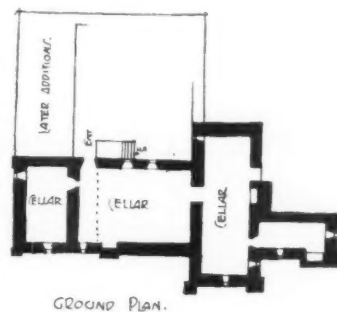
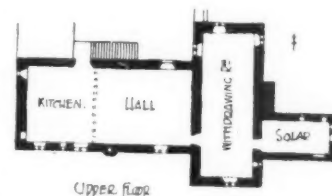
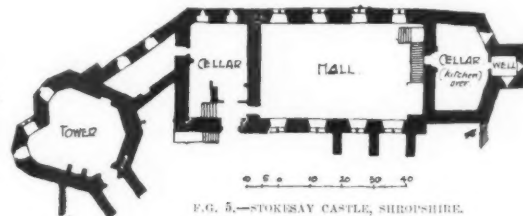


FIG. 6.—AYDON CASTLE, NORTHUMBRIA.

old building agreement, the manor house at Lapworth, in the county of Warwickshire, was to be built of freestone, to be 40 feet in length between walls and 18 feet wide, and consist of three rooms, gable walls to be 3 ft. 6 in. thick, the front and side walls 2 ft. 6 in. The doorway was to be in the middle, and on one side was to be a base chamber with fireplace and wardrobe, with properly fitted doors and windows, and on the other side of the doorway was to be a second chamber with doors and windows, but having no fireplace. These rooms had to be 11 feet high, and over them was to be built an upper chamber or solar 40 feet long, 18 feet wide, and 9 feet from floor to ceiling, and having two fireplaces and two wardrobes.

Many houses of this date have a small square tower attached to them, denoting rank as well as being a place of security.

In Northumberland, as in other border counties, we find houses built in tower form, several stories in height, having windows on all four sides and a staircase contained in one of the angle turrets. They were usually surrounded by a moat, which also encircled the wooden minor offices and stables. An example is Langley Castle, Northumberland, built in the latter half of the fourteenth century. The central space is oblong, about 80 feet by 24 feet internally, and consisted of four stories.

Similar dwellings of a small class, common to the Borders, are known as pele towers. At Corbridge-on-Tyne we have a well-preserved example of a pele dating from the reign of Edward I., while the castle at Belsay is probably the finest pele tower in the county, with additions of later date.

The larger houses of the period have a castellated appearance, the battlements and tower being conspicuous features with loop-holes dotted here and there. Entrances are either on the ground floor level when the hall is placed there, or by means of an external stone staircase when the hall was on the upper floor, as at Belsay Castle.

When we consider the individual rooms of the houses of this period we find that the hall still remained the principal feature, with its position in the centre of the building; that its height was equal to the ground and upper floors, and that the roof was of open timber work, while the hearth was still often put in the middle of the floor. At the end farthest from the entrance was the wood dais, the remainder of the floor being covered with stone or tiles. Windows were becoming much larger and being divided into two and three lights, with mullions, transoms, and tracery. At the entrance end of the hall was the vestibule screen with a minstrels' gallery over.

In the solar and bedchambers different small improvements were effected to increase comfort, some of the windows of the latter rooms being filled with glass; while near at hand would be a small lavatory room, more particularly so in large residences.

Wardrobes or closets for clothes were much used in the thirteenth and fourteenth centuries, and were often put on the ground floor, occupying part of the space under the solar.

The kitchens of large residences were sometimes octagonal in shape as well as being rectangular, often of great height, with vaulted roofs, and had much more convenient cooking arrangements than in the previous century.

Wood was still very extensively used as a building material, but existing examples of stone buildings of this time are more numerous than those of the preceding centuries.

The fourteenth-century hall of Yanwath, near Penrith, Westmorland [fig. 7], forms three sides of a court, the wall or

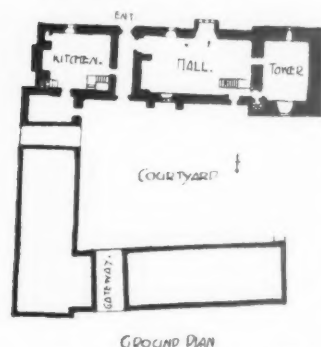


FIG. 7.—YANWATH HALL, WESTMORLAND.

buildings which must have formed the fourth or west side being destroyed. The large gateway into the courtyard is on the north side, and facing it on the south is the hall with a large square tower on the western side of it. At the eastern side is an entrance passage the width of the hall, and dividing it from the kitchen. The two remaining sides are at present used as farm buildings, but were probably originally used as living-rooms.

The tower, which is the earliest part of the house, was in all likelihood a fortified pele tower, the remainder of the building being added a little later. The height is divided into three stories, having a turret staircase, the family living-room evidently being at first on the top floor. After the additions a staircase would appear to have connected the hall and second floor, this latter being then used as the withdrawing-room.

In the fifteenth century the military character of the castle is still seen, but combined with an evident appearance of domesticity, more particularly in counties that are not on the Borders. The desire for comfort was increasingly manifested, and in quiet districts the manor houses were becoming convenient unfortified dwellings.

Trade and enterprise were making the country prosperous, and middle-class houses possessed luxuries which previously could only have been found in those of kings. The establishments of large landowners were being curtailed, as large bands of armed retainers were not so needful as they had been.

Vassals and serfs were slowly acquiring rights and privileges and being housed in separate dwellings. These and other conditions all helped to lessen the need for the large hall which had been the dominant feature of every residence. Instead of being used at night as a general sleeping apartment, several bed chambers were added, sufficient for the family and those of the domestics who were not housed outside, and therefore from this time a continued decrease is noticeable in the size of the hall. The dais was also sometimes omitted, and in place of it a small private drawing-room was added in which the family meals were served. The withdrawing-room also gained in importance, and was made larger; and extra apartments sometimes occurred, such as a special room for the lord, which, as a rule, was built over a cellar at one end of the hall.

The plan and arrangement of the houses and outbuildings of existing examples are most varied, but some general principle of arrangement may be gathered from them.

The space enclosed by the outer wall and moat was often of considerable size, and was divided into courts after the manner of the baileys of earlier times. Admittance was gained by a bridge with a gatehouse, and the first court entered contained the stables and farm buildings, if any. The inner courtyard, which was sometimes surrounded on all four sides with buildings, was entered through these buildings or by an inner gateway; in other cases the inner gatehouse forms one side of the court, having the offices facing it and the principal front between.

The ordinary entrance to the house was through the servants' court into the back door of the hall. In several cases the chief part of the house was raised on a substructure of vaulted cellars, which were sometimes half in and half out of the ground.

Little change is made in the features of the hall, which continues to be built in the centre of the block. In the screened vestibule three doors often occur, leading into the pantry, buttery, and kitchen passage to the servants' quarters. A serving-hatch for passing food from the kitchen to the hall may be seen in some examples. Over the screen a platform or music gallery was still to be found, the entrance to it being either by a small internal staircase or by one entering from the porch. A room was sometimes placed behind, with entrance off this gallery, and over some of the kitchen offices: it was probably used either as an oratory or music room. At the opposite side are still placed the family rooms, which like those at the

kitchen side are comparatively small and low. The timber roofs of the halls are much more ornate than at any previous time, the best of these vying with church roofs in beauty, the earlier ones being panelled and divided into rectangular spaces with moulded ribs, having carved bosses at their intersections, multiplication of carving and tracery gradually following, the exterior covering being either stone slates or tiles. The interiors were hung with tapestry 8 feet to 12 feet from the ground; but near the beginning of the eighteenth century its place was taken by wainscoting. Magdalen and New Colleges, Oxford, and Trinity, Cambridge, are among several fine examples of the halls of this period.

Bay windows were introduced at the beginning of the fifteenth century, and soon became large and important features. They first occur at the principal end of the hall, until through time all its light is gained by means of them.

The positions of the fireplace are various, the chief being near the daïs and on the blank wall facing the windows.

I have previously spoken of the new use of private sitting-rooms, which must have been a useful addition to the house as a place of reception, and also on account of the increased comfort they gave. They were located at the principal or daïs end of the hall, and under the withdrawing-room. In other cases part of the hall with the daïs was screened off for the same purpose.

The hall, being usually raised above the ground floor by means of the cellars, was entered, as in the last century, by an external stone staircase or by a circular newel one. At the servants' end of the house, and near the hall screen, was generally a staircase for the use of servants. This is distinct from the staircase to the minstrels' gallery. Little change is made in the arrangement and position of the kitchen and offices. Corridors and passages are found to have been generally formed in the thickness of the walls, light being admitted either through squint-holes or windows.

The castle at Warkworth [fig. 8] was originally built in the twelfth century, but the keep and house part were rebuilt on the old foundations during the fifteenth century; it exhibits a very convenient and well-arranged dwelling of square plan with projections on all four sides, and is two stories in height. The lower floor consists of vaulted cellars &c. The entrance is through one of the projecting sides, which forms a porch, and into a lower hall, which has doors leading into cellars, and into a guard-room with a dungeon under. Leading from the hall is the principal staircase, landing on the upper floor in a lobby near the great hall, at the inner end of which is the entrance to a chapel &c. The remainder of this floor consisted of a state chamber, kitchen, butteries, ladies' apartment, &c.

Wanswell Court [fig. 9], a small manor house in Gloucestershire, built in the middle of the fifteenth century, consists of a hall with an outer porch, and, instead of the raised daïs of previous times, has a private dining-room or parlour formed out of the principal end of the hall, with a small withdrawing-room and stone staircase to the bedchamber floor on the opposite side.

This plan, in having a double range of rooms under one roof, shows an advance on most of the previous and some of the subsequent planning.

By the end of the fifteenth and beginning of the sixteenth centuries, the planning of substantial dwellings has resolved itself into two main types.



FIG. 8.—WARKWORTH CASTLE, NORTHUMBERLAND.

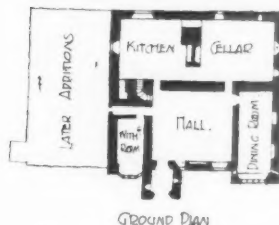


FIG. 9.—WANSWELL COURT, GLOUCESTERSHIRE.

The first, usual to middle-class houses, had a hall with the withdrawing and family rooms at one end and the kitchen and offices at the other. The second type, which was common to larger houses, had the house built round one or more courts, but no particular attempt was made to obtain a symmetrical plan. This plan, which was the outcome of the castle with its outbuildings, offices, and walls of the previous periods, in outline consisted of an enclosed courtyard to which entrance was gained by a tall and imposing gateway, and in this court, either to the right, left, or facing the gateway, were the hall, kitchen, &c., the superior rooms, chapel, servants' apartments, offices, &c., forming the remaining sides. Oxburgh Hall, Norfolk, built of brick in 1482, is a good example of this type [fig. 10]. The entrance was by a bridge over the moat, under a tall and massive gate tower into the courtyard, on the opposite side of which was the principal part of the house, containing the hall with its entrance porch. To the right of the hall were pantries and kitchen, and in a passage common to both was placed the servants' stair; to the left and entering from it was the parlour. This house shows a great advance in uniformity over preceding types, but even here there are many features which make no particular pretence to perfect symmetry. Another good example, later in date [fig. 11], is Compton Wynyates, Warwickshire, which like the last has a rectangular courtyard plan, but shows a house even more unsymmetrical than Oxburgh; and the entrance to the courtyard is through a gateway of much more domestic appearance than had the latter. Facing this is the hall, with the parlour or withdrawing-room, kitchen, &c. To the right of the courtyard is the chapel, occupying the whole side, and on the left, next to the kitchen, are the pantries &c. Behind the hall, and leading from it, is a large main staircase, and on either side of it and at the back of the hall are several family rooms, light to the former being therefore only obtainable on the courtyard side.

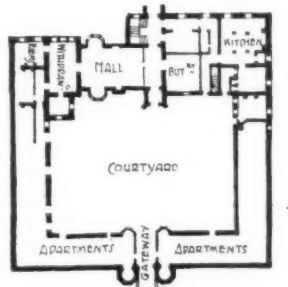


FIG. 10.—OXBURGH HALL, NORFOLK.

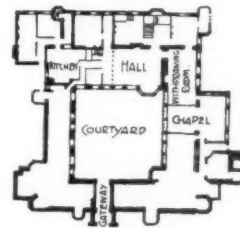


FIG. 11.—COMPTON WYNATYATES, WARWICKSHIRE.

This system of a double house or double range of rooms under one roof, previously alluded to at Wanswell Court, makes a decided advance in planning, being the abandonment of the single house and the adoption of the present modern system.

With the reign of Elizabeth came a great domestic building period. Never before had been such luxury in houses. Towns had become prosperous and merchants very wealthy, and forming a new class of landed proprietors with a desire to erect handsome mansions in all parts of the country.

The quadrangular plan of Henry VIII.'s time was adhered to for large houses, but the tendency was to avoid the enclosing of the courtyard on all four sides, and this meant the removal of the gatehouse; while to take its place a projecting entrance of some importance must be built on the central façade, and this gives us the familiar E plan of Elizabethan times. Another type, now known as the H plan, was evolved by extending the wings on either side of the central block. Both types of plan are the same in essence, and the houses having these outlines were not built with any intention of following the forms of these letters, and their doing so is merely a coincidence.

The system of planning began to be changed, efforts being made to obtain symmetry in the elevation, not merely in its large parts, but in window to window and door to door. The

several parts of the house were connected together with passages and corridors, notwithstanding that the majority of the rooms still entered through each other, while economy of plan in the sense of avoiding waste space was not considered. The gradual disuse of the hall led to its now beginning to be used rather as a means of communication between the various apartments than as a living-room.

The chief additions made during the Elizabethan era to the plan of a house are, first, the long gallery and, secondly, the grand staircase. The former usually ran the whole of one side of the building on the upper floor, and its proportions vary considerably from the hall in being comparatively low and narrow in proportion to the length, which is often relieved by bay windows. The walls were wainscoted to the height of the ceiling, and this latter was usually enriched with elaborate plaster-work.

The grand staircase, which was put near the hall, had acquired such size and importance as in earlier times it had lacked, and was constructed with heavily carved oak newels, pierced balustrading, and rich carving.

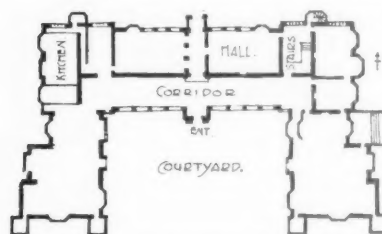


FIG. 12.—HATFIELD HOUSE.

Hatfield House, Hertfordshire, 1611 [fig. 12], is one among several examples of buildings with a plan of E shape. The entrance from the quadrangle leads into a long corridor on the ground floor, which at one end terminates at the chapel, kitchen, and offices, and at the other runs to the family rooms and principal staircase. Next to this latter is the great hall, which although

the full height of the building is losing in importance. On the upper floor and over the ground floor corridor is placed the long gallery, terminating at either end among various chambers.

Holland House, London, may be taken as a fair example of an H-shaped plan, while Montacute House, Somerset, is a combination of both E and H.

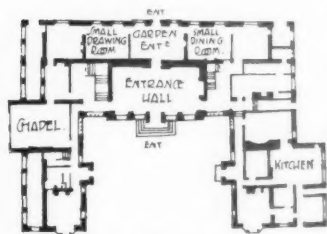


FIG. 13.—ASTON HALL.

Fig. 13, Aston Hall, Warwickshire, 1618-1635, is a late example of the period. There is no usual outer porch, and admittance is by a door between the forecourt on the east side of the great hall, 47 feet by 27 feet, which has now ceased to be a living-room. Directly opposite the entrance doorway is another opening in the main wall of the building, and this communicates with the garden entrance hall which lies between and gives access to the small drawing and small

dining rooms. The north side contains the great kitchen, cellars, secondary staircase, &c., and the opposite block contains the chapel &c., with the grand staircase between it and the entrance hall. On the upper floor the long gallery is placed over the small drawing-room and garden entrance hall, and the great drawing-room goes over the chapel, the remainder of the apartments being chiefly bedrooms. This house, like others of the time, had several defects, the chief one being lack of compactness, as rooms are ranged round three sides of a court, and the long draughty passages with the kitchen and offices placed at a considerable distance from the living-room.

The classic principle of symmetry had been thoroughly recognised in Elizabethan times before Inigo Jones, after his studies in Italy in the seventeenth century, began to introduce his ideas into English buildings. The plan of house with three sides round a courtyard was gradually abandoned, and instead there was a concentration of most of the principal rooms

into one rectangular block, and this was more particularly so in the smaller type of house plan.

Amesbury is a common arrangement of house plan of this period, the entrance hall and staircase occupying about one-third the area of the building site. The entrance hall, 35 feet by 22 feet, the height of one story only, is gained through a projecting porch. Directly opposite is a door leading into a cross-corridor with the staircase, which is still a distinctive feature. The door to the right of the hall led into the small dining-room with kitchen behind, and that at the left into a small drawing-room with offices, back stairs, &c. behind, connected to the cross-corridor. The first floor contained a suite of reception rooms, the principal one of which, known as the saloon, was placed over the entrance hall. The sleeping apartments were placed on the second floor.

Raynham Hall, Norfolk [fig. 14], is a similar kind of house to the last, but somewhat larger, and also attributed to Inigo Jones.

This type of plan displays great improvement on any previous one: not only are the rooms and corridors very compact, while achieving perfect symmetry, but every room has separate access from a corridor or passage.

To Inigo Jones and his followers we owe the type of large house plan of three distinct blocks in which the principal apartments are contained in a high central block, with

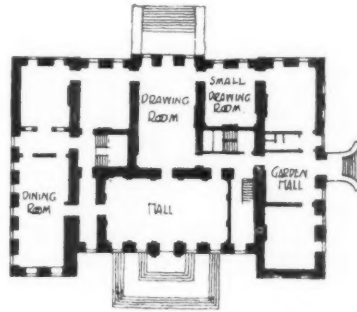


FIG. 14.—RAYNHAM HALL, NORFOLK.

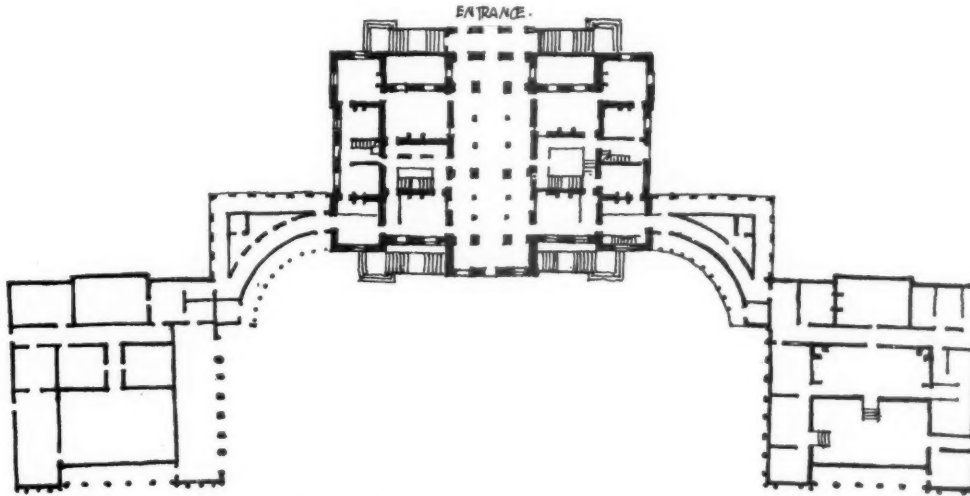


FIG. 15.—BOUGHTON CASTLE, NORFOLK. GROUND PLAN.

subordinated advanced wings on either side of it, connected to the former with colonnades laid out in some part of a circle or other geometrical figure, the whole being perfectly symmetrical and designed with the idea of a complete architectural composition. The low advanced wings contained the stables with their offices on one side, with an opposite counterbalancing block containing a chapel or servants' offices, &c.

The ground floor of the principal block was frequently treated as a basement, as at Houghton Castle [fig. 15], the first floor, containing the superior apartments, being reached by an external flight of steps, which consequently relieved the internal staircase of much of the size and importance it previously possessed.

Many variations of this wing type of plan were followed until the end of the eighteenth century. Vanbrugh, the architect of Blenheim, Castle Howard, and Seaton Delaval [fig. 16], and some of his contemporaries subordinated the comfort and efficient working of the house to

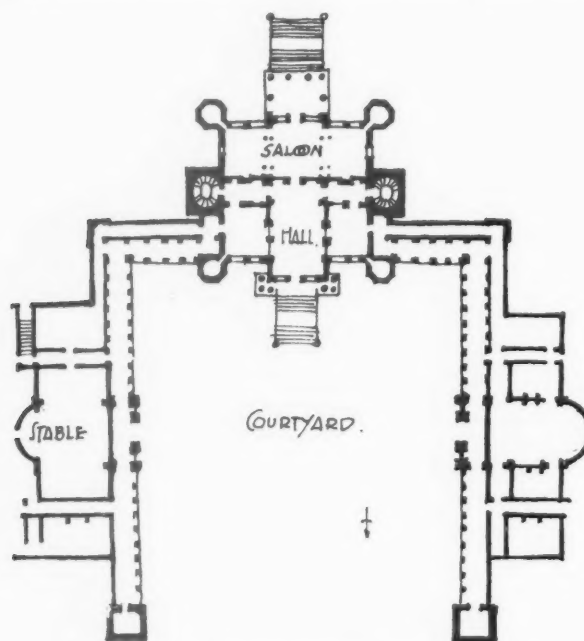


FIG. 16.—SEATON DELAVAL HALL, NORTHUMBERLAND. GROUND PLAN.

external appearance; and not content with two advanced wings they introduced second and third blocks, producing most impressive but costly and unusually inconveniently arranged houses.

During the course of the eighteenth century several minor modifications were made in internal construction, particularly top lighting, circular, elliptical, and hexagonal as well as rectangular stairs being lighted entirely from the top; and while many designs subordinated the plan to the elevation, yet the eighteenth century also brought with it a great quantity of work which was thoroughly commonsense and practical, and a system of planning which forms the basis of much of the best domestic work of the present day.



